

Differential Fees:

STUDENTS STAY AT HOME

TORONTO (CUP) — A 20.9 per cent drop in the visa student applications in September 1977 is due to a differential fee charged international students at all but two of Ontario's universities, according to the Ontario Federation of Students.

The Council of Ontario Universities has revealed that there were only 13,705 applications from visa students this September, compared to 17,330 applications the previous year.

OFS information officer Alan Golombek said the federation has been actively opposing the differential fee since it was introduced in May 1976 but the council's data is the first real indication "of the impact of Ontario differential fees abroad."

Releasing the information at an Oct. 17 press conference, OFS was joined by provincial NDP Stephen Lewis and provincial Liberal leader Stuart Smith in calling upon the Conservative government to rescind the fee.

In their protests, all three groups emphasized the differential fee's effect on the cultural climate in Ontario universities. Chairperson Miriam Edelson pointed out that "it is not only the books you read and the lectures you attend that form a complete education — but the people you interact with."

OFS has written to the Ontario Human Rights Commission asking it to investigate whether the fee is in direct contravention of the human rights code.

Speaking for the Human Rights Commission, Bromley Armstrong said he believed the fee was in contravention of the spirit of the code but he was not certain it was against any specific regulation in the code.

At U of M:

Ed students vote strike

by Daniel Boyer

Students in the faculty of education at the Université de Montréal have voted to remain on strike until their demands for changes in curriculum are met by the administration. The decision was taken at a general assembly, held yesterday, to study the administration's latest offers. According to Education student Johanne Tétrault, the strike was called because the administration

Both opposition parties explained that even though they had been against the fee since its inception in 1976, there was little opportunity to bring the matter up for discussion in the legislature. Tuition fees are decreed by regulation of the government and are not controlled by provincial legislation. Smith said their only opportunity for opposing the fee would be in the budget debate and he warned the Liberals were not prepared to force an election on this issue alone.

NDP opposition member Dave Warner and Liberal college and university critic John Sweeney pointed out that the government had no research into differential fees nor did it consult with any of the parties involved in education in Ontario. Warner confessed that after studying the government's action on differential fees he "had not been able to discover where the policy came from."

The government cites the saving to the Canadian taxpayer as its main reason for instituting the fee, yet the education minister admits actually less than six tenths of one per cent of the total post-secondary education budget might be saved through charging international students more fees. According to the OFS, this represents a saving of less than one dollar per Ontario taxpayer.

This year, all Ontario universities except for McMaster and Trent are charging undergraduate fees of \$700 for Canadians and \$1,500 for visa students, and graduate student fees of \$750 for Canadians and \$1,950 for visa students. Ontario colleges are charging \$325 for Canadians and \$700 for international students.

merely offered "short term solutions" to many of the faculty's problems.

Tétrault believes that student evaluation of programmes should be taken into account by the administration. She declared that lack of flexibility in the options offered in the final year of the Education programme "angered many students".

Tétrault explained that, in past years, field projects and

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The only way that the Blood Drive can meet its quota is by your donating. The Drive will be on until Friday in the Union Ballroom, third floor.

StudSoc fading away

by Ellen McKeough

Because a quorum was not reached at the Students' Council meeting last evening, the councillors who did show up had to conduct their business under the auspices of the Executive Committee, which had a quorum present. Eleven councillors constitute a quorum.

After the five councillors and five executive members who attended had drafted motions on issues on the agenda, Gary Kanofsky, Station Manager of Radio McGill and a Councillor, left the Radio McGill offices and came to the meeting, which, now having a quorum, could vote. Kanofsky, who did not know that there was a

meeting slated for last evening, had scheduled a meeting of the executive of Radio McGill and felt he could not send those people home. Although Kanofsky's presence did make a quorum, Kanofsky abstained from all voting, because he felt he was not informed enough to take part.

Kanofsky claims he did not receive a memo announcing the meeting, and that he is "pissed off". "I've been attending council on a regular basis and wanted to raise some issues tonight."

Terry Reed, StudSoc President, expressed "deep concern over the disinterest of councillors". At least four of the items on the agenda had to be

tabled because of the lack of councillors.

Two student observers were present at the meeting, and both commented on the "dangerous way in which Council operated" this evening.

In order to attend the ANEQ meeting this weekend, President Terry Reed and VP External Monique Fitch had to have a signed statement from Council stating that they were indeed the recognized representatives of the McGill Students' Society. Council at first refused to sign such a document; they felt that by their positions Reed and Fitch were obviously mandated by the Students' Council to speak on its behalf.

Michel Lauzon, who aids Fitch in relations with ANEQ, persuaded the councillors present to sign the document, explaining that ANEQ takes such precautions to ward off double representation problems. Kanofsky will later have to sign the document to fulfill the quorum.

Council passed a motion that mandated Fitch to propose to ANEQ that it consider the provincial government's plan of centralization of universities as a priority issue to be discussed at the conference.

The photo seminar will continue in the Daily Offices this Friday at 4:30 pm. We'll continue where we left off...

free options were available to final year students, but now the administration is in the process of phasing out these facets of the programme.

She added that "the latest administration moves run totally counter to an evaluation done by students last year." Tétrault concluded that the administration "must take our demands into account."

Following a meeting between students and administrators

earlier this week, *Projet Pédagogique Progressif* TA Robert Cadotte was rehired. Tétrault said that his position is still in question but that if he were fired "the fight would break out again."

A group of U of M education professors, who publish a paper called "La Maitresse d'Ecole, support the students' demands and may trigger a plan of action parallel with that of the students.

Today

A Struggle for Freedom:

Meet Boris Levitas, recently emigrated young Soviet Jewish activist, 5 pm, McGill Hillel, 3460 Stanley (3rd floor). Sandwiches will be served.

McGill Hellenic Association:

Constitutional general assembly will be held in the cafeteria of Union Bldg. at 6 pm. The presence of everybody is necessary. Everyone willing to participate to the excursion to Mont St-Hilaire on Sunday October

23rd, must declare it during the assembly. The ticket will be \$3.

Auditions:

Auditions will be held today in Morrice Hall 106, 12-2 for two plays by W.B. Yeats. We need musicians, singers, actors, dancers and tech people. Production — Nov. 23, 24, 25.

McGill Film Society:

Bogart in *Casablanca*, tonight at 7 & 9:30 in room L-132. Admission: 75 cents.

Book Fair:

Montreal's largest book fair will be held today in Redpath Hall 10 am-4 pm. For info: 392-4816.

Community McGill:

If you can teach photography,

handicrafts or would like to lead games and sports in youth clubs, Community McGill needs you now. Visit the Community McGill office, room 408 in the Union Bldg. or telephone 392-8937 for further information.

Music Faculty concert:

"Music of the Greenlanders", 2 pm, Strathcona Music bldg. room C412.

An evening of Irish drama:

The English Department presents "The Gaol Gate", "The Rising of the Moon" and "Riders to the Sea" at 8 pm today and tomorrow in Morrice Hall 106. Tickets may be picked up in Arts 155. Free admission.

McGill Players present:

A lunchtime production of Harold Pinter's *Revue Sketches*, at Players' Theatre (3rd floor Union) today at 1:10 pm. All are invited. Admission FREE.

McGill University Tennis Club:

Open today from 1:45-2:30 the club offers fantastically reduced rates on indoor court time, ladder competition and a grand tournament in February. Come one come all and serve em up. Club office is room 402 of the Union.

Auditions for Tuesday Night Cafe:

Production of "Death of A Hired Man" an adaptation of Robert Frost's poem. Actors, Actresses and Male Dancers are needed. Today and tomorrow from 4 to 6 in Morrice Hall rm. 107.

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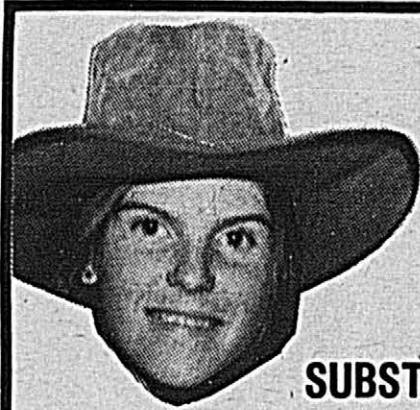
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A Struggle for Freedom

Meet

Boris Levitas

recently emigrated young
Soviet Jewish activist from Kiev.

Date: Thurs. Oct. 20

Time: 5:00 pm

Place: McGill Hillel

3460 Stanley (3rd floor)

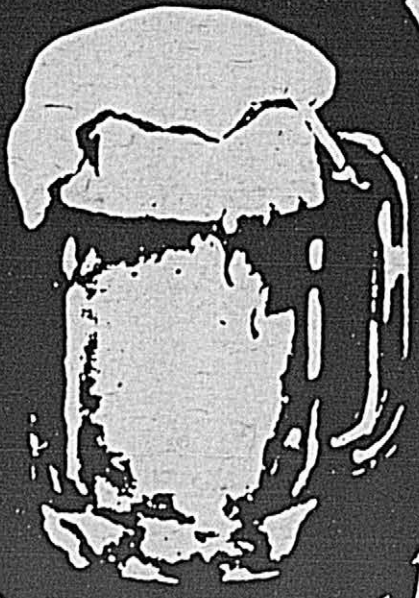


SANDWICHES
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HILLEL

continued on page 3

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Tuition hike in BC

VANCOUVER (CUP) — Despite an \$11 million surplus last year in the education department of the Socred government in British Columbia, university students in that province still face a 25 per cent tuition hike this year.

And the Socred government plans to put the \$11 million surplus from the 1976-77 operating budget back into the treasury and not into post-secondary education institutions, associate deputy minister of education Jack Fleming said last Wednesday.

The money left over from the budgets of community colleges, vocational institutes and the B.C. Institute of Technology will go back to the province's general revenue for redistribution wherever the government sees fit.

And the practice of funneling the surplus left in educational budgets back into the treasury is not limited to Socred mandarins in Vancouver.

In Ontario between 1972 and 1977 \$33.3 million originally allocated for student aid in

Ontario was shunted back into the bowels of the Davis government's treasury, according to the Ontario Federation of Students.

And the OFS has asked the provincial government to provide compensatory student aid out of this year's student aid surplus to students unable to gain steady employment last summer.

Meanwhile in British Columbia provincial NDP education critic Dennis Cocke said last Wednesday the surplus is typical of the Social Credit government's policies.

Cocke said \$2 million of the surplus may be money not used from last year's student aid fund. Education department officials would not confirm or deny if leftover student aid money comprised part of the surplus.

Student board of governors representative Moe Sihota said Wednesday the surplus should be used to increase the universities' budgets or to give

Arab Student Association: There will be a poem reading at 7:30 in L821. All Arabic-speaking students are welcome to attend.

Aikido Club: Meeting tonight at 9 pm in the Currie Gym foyer. Old and new members are welcome.

Le Rassemblement du Parti Québécois à McGill:

The RPQM will be holding a general assembly in room 108 of the University Centre at 8 pm. The Quebec Constitutional debate is underway. All those interested in participating are invited to attend this meeting.

students a rebate on tuition increases.

"That's disgusting. If you added up all tuition fee increases it would be less than \$11 million. They should give students a rebate or give the universities the money to offset future cutbacks," he said.

In March of 1976, education minister Pat McGeer authorized an extra \$7.5 million grant to B.C.'s three universities because they were unable to meet their budgets.

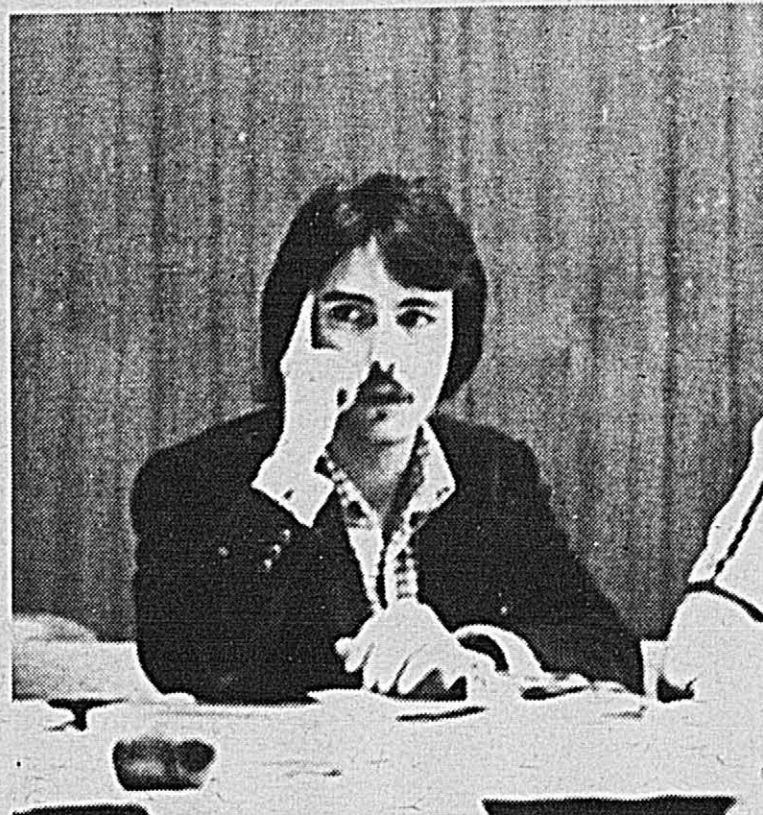
Cocke charged the extra grant was a political move by McGeer to pressure universities to trim their budgets when the education minister knew his department was going to have a surplus.

"He (McGeer) knew that he was going to be over the budget," Cocke said.

Neither Fleming nor Jim Bennett, McGeer's executive assistant, could neither provide a breakdown of the sources of the surplus.

If the \$11 million surplus is subtracted from the total 1976-77 community college/vocational institute budget, the net effect is to make last year's budget about \$500,000 less than the budget for the previous year.

The colleges budget was increased to \$106,623,567 for 1976-77 from \$96,089,616 for 1975-76. But, subtracting the \$11 million surplus from last year's budget, the actual sum spent in 1976-77 was \$95,623,567 or \$466,049 less than the 1975-76 budget.



Internal VP-cum-sociologist, Fred McMahon declared that "cultural differences" were a barrier to "poor kids" entering the university.

StudSoc...

continued from page 1

In their presentation to council, Fitch and Lauzon put forth student unemployment, free tuition, and free education as ANEQ's priorities citing free tuition as a step towards making higher education accessible to all. Admittedly playing "devil's advocate", VP External Fred McMahon claimed free tuition would not make higher education more accessible. "It's because of cultural differences that poor kids don't normally go to university." In using their tax money to finance free tuition, McMahon maintains that such

a program will effectively "Make the poor pay."

StudSoc is considering incorporating the Students' Society, and Rick Dolan of Legal Aid briefed the Council on the advantages and disadvantages of incorporation. The main gain will be limited liability, which will free councillors from personal responsibility when acting in the interests of the Students' Society, and will give Students' Society the right to sue and be sued in its own name, not through the University. Incorporation would burden the Society with possible retail sales and capital gains taxes, however, as well as the initial cost of incorporation.

Urban Issues

by Marc Cassini

Fox called upon to arrest prisoner abuse

At a press conference held last week, spokespeople for l'Office des droits des détenus (ODD), a prisoners' rights organization, affirmed that conditions at the laval Detention Centre are still deplorable. The ODD claims to have evidence that numerous inmates have been beaten without reason. The organization hopes that the federal government, particularly Solicitor-General Francis Fox, does something quickly to ameliorate the situation.

Business pressure pollutes city

At a press conference held this week at City Hall, the MCM attacked the MUC's failure to adopt a long-promised regulation on air pollution. According to the MCM environment committee, headed by councillors Therese Daviau-Bergeron and Michael Gainslat, the MUC executive intended to amend its anti-pollution by-law last June so as to stiffen penalties against polluting firms. But MUC executive committee chairman Lawrence Hanigan postponed the adoption of the regulation until August. The by-law was then put off again until this week but, as the MCM complained, the issue will not be dealt with this week and the adoption of the regulation has been put into limbo.

The MCM believes that "this inadmissible situation is due to pressure that the polluters have exerted on the administration."

Metro extension burrowing, borrowing to force MUC taxes up

According to MUC Transit Commission (MUCTC) officials, MUC taxes will rise by 60% next year as a result of higher transit costs.



The increase is based on higher operating costs, Metro extension borrowing and a slight decrease in provincial subsidies.

But according to Anjou Mayor Jean Corbell, the new wage offer to transit employees is one of the major causes for spiralling costs. Under the wage proposal submitted last week, maintenance employees were offered a 12% increase for 18 months. Union members, however, rejected the offer.

Place Guy Favreau to be cheaper and shorter

The federal government has, for the third time, finalized plans for the construction of Place Guy Favreau. The original proposal, made in 1973, called for a 14-storey office complex with over 2.5 million square feet of office space to accommodate 10,000 federal civil servants.

Protests from Montreal's Chinese community and Liberal MPs forced Public Works Minister Judd Buchanan to reconsider the project. The complex will now include only 1.7 million square feet of office space, will cost half of the original \$200 million and will feature five individual structures, the highest of which will be 11 storeys so that the complex does not dominate the Chinatown skyline. The complex will also contain at least 300 residential apartments.

Construction is slated to begin before the year's end on a 280,000 square-foot site behind Place Desjardins.

Tax increase for municipalities predicted

According to MUC executive committee chairman Lawrence Hanigan, the 24% increase in the city's 1978 budget could translate into a 22.5% rise in the tax rate for some municipalities. But it will be impossible to say exactly what the tax increases will be, says Hanigan, until the new evaluation is determined and until the provincial government's annual administration subsidy is known.

Since 1973, Quebec has provided the MUC with \$15 million annually to compensate for administration costs. Thus the 22.5% estimate is based on the assumption that the \$15 million subsidy is forthcoming and on a 5% rise in the evaluation role for the municipalities.

Comment

StudSoc Shaky

Only six months after their election, the once-enthused student councillors, anxious to rebuild the Students' Society into a worthwhile organization, didn't even reach quorum at last night's Council meeting.

That didn't stop the decision-making process however, because at the last minute, after the issues had been discussed another councillor who happened to be in the building was asked to join the meeting to form quorum. Although he stated he would have to abstain on all votes because he had not been involved in the discussion, the councillors present went ahead and voted on a number of issues.

Well, chalk it up to very poor judgement and inexperience on the part of the executive and councillors who were at the meeting to allow that kind of tactic to get things passed.

More importantly, where were the people who were elected (most of them were acclaimed) to the Students' Council last spring to represent students? Can't they attend a meeting monthly? Or maybe they're not interested in ratifying the decisions that seem to stem only from the five executive members.

The control of the Students' Society is restricted to about twenty people—every one of them with more than one title or official capacity. The executive of the Council was chosen from and elected by members of the Council instead of having to present their ideas before the entire student body and undergo universal suffrage. Not one of the people elected to the executive, the body that represents 17,000 McGill students, addressed their constituents as to their plans while in office. Not one of them for that matter, voiced their electoral promises to Council except through informal discussions behind the closed doors of the Council room and a couple of five-minute addresses to Council last May.

Only last month a new external vice-president was elected—the vote was 8 to 3 for a person who will speak in the name of McGill and McGill students.

The present constitution allows for not only conflicts of interest, but too much power in the hands of too few people. The result is that a Students' Society of this nature in which the executive and a few councillors railroad decisions over coffee and cookies, really represents no one.

The executive committee will soon decide the date of the Society's first open meeting this year. It's worth your while to see who is controlling your \$30 activity fee that you were forced to pay with your tuition and Student Services fee. If there aren't more than a handful of councillors who are interested in having a central student organization at McGill, and if the extent of their activities is entertainment, then it is hard to see the point of having that kind of organization at all.

Jennifer Robinson

McGill Daily

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Letters

Big choke, yuk-yuk

To the Daily and Women's Union:

Why can't you people take a joke?

That is all the Plumber's Pot is supposed to be (other than the serious articles about sport, job interviews, and faculty happenings). Beyond that it is the most widely read paper on campus.

Your cry of "SEXISM" is totally irrelevant. The sexism depicted is not meant to be taken seriously. I have personally been the object of the same cry, from the part of the Daily, when I was co-chairman of the Engineering Blood Drive '75. The reason was that we were asking for droplettes in the What's What Column. It seemed incomprehensible to the staff of the Daily, that we could get all the drips (male droplettes) we needed from within the faculty. Even after arguing the point, the Daily still ran the notice for "Drips and droplettes wanted". I finally had to speak to the editor, who showed a bit more wisdom than that.

Don't you people have anything more constructive to do with your time, than to cry "Sexism"? May I suggest that you volunteer to work as "drips and droplettes" on the next Engineering Blood Drive.

Soly Haboucha

PQ is sickening

To the Daily:

The narrow nationalism spouted out by PQ ministers is nothing short of repulsive. They were elected a year ago on the promise of "good government" and are now promoting the separation of Quebec. Separation will do nothing to eliminate the exploitation and oppression inherent in the capitalist system.

The PQ's separation project is founded on the premise that all Quebecers should unite against the anglophones. However the interests of Quebec workers lie with those of the English-Canadian workers who suffer exploitation at the hands of the same capitalist system.

Only united with their anglophone counterparts can Quebec workers wage their common struggle against exploitation and oppression. The PQ and the Quebec capitalists it represents have but one aim with separation: increase their own cut of capitalist exploitation at the expense of English capitalists.

Samuel Bernstein
Arts U2

Daily a mess

To the Daily:

Yesterday, I had the misfortune to have to go down into your offices to drop off a Today notice for my club. I was amazed, to say the least, at the state of your office: empty beer bottles lining a whole shelf, countless pieces of crumpled paper strewn on the floor, and dozens of broken records scattered everywhere there wasn't paper. I asked the person sitting behind the desk what

had happened, but he just looked at me like I was crazy.

Obviously you at the Daily can work in this mess, and that's fine. However, you are a functional group and should be aware of the image you project. If Principal Bell, for example, wanted to show a visiting dignitary around the campus and he perchance decided to show his guest the Daily offices — not impossible, the Daily being the only student daily in the Commonwealth — he would be embarrassed, or of his mind, and so would the rest of the McGill community.

You represent the McGill community and as such should be more aware of the image you present. Yet while I was there typing up my ad for Today, a cleaning man came and started to pick up the mess. After he had swept up all the debris, he brought in a floor waxer to clean up some dried-up chocolate milk that was under the papers, and the editor who had looked at me funny ordered him out of the office, saying a machine would make too much noise. After a bit of an argument, the cleaning man left, muttering loudly.

I read the Daily on a regular basis and don't have too many complaints about it, but I think you would probably work better if your surroundings were more soothing. You may not believe that cleanliness is next to godliness, but it is important. Please do everyone who has to go into your offices a favor and clean the place up.

Jean Purdy
Arts, U2

Another Opening, Another Show



Cruel Tears

by Chris Pomlecko

Seeing a table full of Humphrey and the Dumptrucks albums, *Cruel Tears* t-shirts, and *Cruel Tears* cast albums on sale; then, hearing Humphrey and the Dumptrucks music being piped into the theatre before the play began, should be enough to sour any reviewer. Luckily the fine music performed live by the Dumptrucks during the play made one forget the hard-sell outside. The music can even make one overlook an uninspiring, though well presented play.

In Saskatoon, Saskatchewan, Johnny Roychuck (Winston Reckert), local trucker and ladies' man, falls in love with the boss' daughter, Kathy Jensen (Anne Wright). He wants to marry her, so they go to ask her father's permission. He consents, and, after the marriage, promotes his son-in-law to supervisor. This nepotistic advancement causes friction between Roychuck and his friends, but the former driver and his now-employees resolve their differences over drinks. They plan to have a party.

Meanwhile, the villain of the play, Jack Deal (Alex Diakun) has been plotting Johnny's downfall. Constantly spreading rumours and making trouble among friends, Deal insinuates Kathy's unfaithfulness. He does this by taking a scarf which Kathy has given to Jack's constantly neglected wife, Flora, whom she pitied. He gives the scarf to Kathy's former boyfriend, Ricky Yates (Bruce Greenwood), telling him that Kathy still loves him. At the party Ricky dances with Kathy. Johnny becomes jealous and challenges him to a race. Ricky crashes but is unharmed until he takes out the scarf to wipe his brow. Johnny, seeing the scarf and assuming the worst, beats up on Ricky and strangles Kathy with the scarf. Flora, discovering the body, tells Johnny the truth. Johnny knives

continued on page nine...



Cuckolds Doesn't Cheat

by Frank Funaro

Commedia dell'arte, a colourful and exuberant theatre form of 15th century Italy, has found its way to Montreal via Concordia University. Their current production of "The Three Cuckolds" is a warm and joyously bawdy one, proving that the passing of five centuries has done nothing to diminish the appeal of this piece.

The action of the play centers around three lascivious husbands who spend their time pursuing each others' spouses. Often going through great pains to arrange these clandestine interludes, we see that as much of their thrills are derived

continued on page nine...



The theatre season begins: (from top left, clockwise) Winston Reckert and Anne Wright in *Cruel Tears* at the Centaur (photo by Glen E. Erickson); the Three Cuckolds in the play of the same name at Concordia; a scene from the *Pinter Revue*, now at the Sandwich Theatre (photo by Grant Bonnell); and John Lepage and Neil Tracey, in *Jailgate*, one of the *Three Irish Plays*, presented by the English Department (photo by Grant Bonnell).

5 by Pinter

by Irwin Chait

"Revue Sketches", a series of short farces by Harold Pinter, is now playing at McGill's Players Theatre. Included are "Trouble in the Works", "The Black and White"; "Request Stop"; "Last to Go"; and "Applicant". They are all directed by Marko Sakren.

The first of these, "Trouble in the Works", consists of an absurd confrontation between a calm and slightly thick union representative and an hysterical factory owner who cannot understand why the men no longer want to produce any of his "wonderful" products—a series of ludicrous gadgets with unearthly names. At the end of the skit a change takes place and the union man now sits in his boss' chair, and the boss sits onto a chair the former was occupying.

While all this was taking place, a little old lady sat at a table drinking coffee. As the lights on the factory owner's desk are dimmed, a second old woman sits down with the first and launches into a conversation which is often reminiscent of the two old ladies in Monty Python. They discuss the price of bread, the thought of being taken away in a padded van ("do you think they'd fancy me?") and disagree about which bus is better to watch, the 92 or the 90. The skit ends with the enigmatic line, "In the daytime the night buses look just like the day

ones."

The lights dim out and on and five people stand at a bus stop. Suddenly one woman says to the man standing next to her, "Don't get fresh with me, I've seen your type before." She continues on in this vein while the man turns the collar of his overcoat higher and higher. Another woman at the bus stop is unable to bear the tension and hails the first available taxi. The others soon follow suit. The woman is left alone at the bus stop and confronts the first passer-by with a similar con. But he is too

continued on page twelve...

3 from Ireland

by Pam Cheers

Wednesday, Thursday and Friday will be Irish nights in Morrice Hall 106, when a cast of amateur actors from the English Department present three Irish plays to the public.

The first two productions are one-act plays written by Lady Gregory entitled *The Gaol Gate* and *The Rising of the Moon*. Both works have political overtones, though in *The Gaol Gate* the traitor is caught and punished by the authorities, while in *The Rising of the Moon* he makes his escape.

The Gaol Gate revolves around a mother and her daughter-in-law discovering that their son-husband has been hanged for treason. On hearing the news, they respond with a great deal of weeping and wailing which

continued on page nine...

Celluloid Culture

by Robert Rayher

On Thursday the 13th Oct. at 8 p.m. Le Musée D'Art Contemporain, Cité du Havre, Montréal, hosted a screening of films by the Québec filmmaker Vincent Grenier. The seven works shown were completed between 1974 and 1976, and ranged in length from five to twenty minutes. On the whole Grenier's films were contemplative and, in many instances, demonstrated painterly concerns.

The first film screened was *Catch*, a five minute silent colour film.

Opening with a quick shot of a catch of fish hanging upside down (defying gravity), *Catch* then explored the diffusion and distribution of light in a room; reflection on a TV screen, "Distortion" of a city scene caused by rain drops on a window, the possibilities of focus onto or through the window pane, the way shadows define objects in the room, fluctuations in lighting in different areas of the room, and returning always to the reflections caught on the T.V. screen.

The second film, *X* (9 min., b&w, silent), dealt with angled hard edge black lines singly transversing the screen from left to right or right to left through fairly lengthy "Shots". These transversings were accompanied with permutations through the spectrum of greys, in the resulting fields delineated by the lines. Very reminiscent of air brush work, the grey values were worked with an almost Mondrian-like exactitude and care, often a field expanding in volume would virtually run the gamut from black to white in grey tones during the course of a transversance.

Triangle (10 min., colour, silent), was again, reminiscent of painterly concerns. Both *X* and *Triangle* worked very well as études - (painterly filmic studies), but lacked an apparent structuring element, (perhaps due simply to only a single viewing on my part).

Triangle was the variations and interreactions of several colour fields. A large red-orange triangle occupied the left side of the screen, one side along the left wall of the screen, and its opposite point jutting to center screen where it entered a black vertical band, which in turn was bordered on its right by a brown-grey band which filled the right side of the screen. The "action" of the film was comprised of shifts in intensity and tone quality within the red-orange triangles, its resulting dissipating of the black band, tone changes in the brown-grey band and the manifestation and dissipation of a diaphonous bluish field beneath the red-orange triangle.

The results were often pleasing to the eyes, and reminiscent of Rothko's *Black Paintings*, in which only after one views them for a lengthy period of time does one see "through" their black surfaces to the colour fields

continued on page eleven...



Love Between Relations

by Stephen Lazer

Boy meets girl, they fall in love and run off together. This simple, common story is the motif on which the plot of the film *Cousin, Cousine* (showing Friday, October 22 at 7 and 9:30 pm in the Frank Dawson Adams Auditorium) is based. The utter simplicity of the plot helps to make *Cousin, Cousine* one of the most charming films of recent years.

Of course, there are some complications. Boy and girl happen to be married and have families. He (Victor Lanoux) is handsome but not dashing while she (Marie-Christine Barrault) is pretty but not quite beautiful. He is married to a woman who is more than a touch neurotic, and Ms. Barrault's husband is fooling around with quite a few women (though he resolves, at the beginning of the film, to mend his evil ways and become the model husband and father).

The two meet at the wedding of an elderly couple, to whom they are each in some way related. They begin to talk and become acquainted. He is a dance teacher who does not like holding any one job for any length of time. She is a secretary. They start dancing and continue doing so until long after all the guests have left the party. Having taken a liking to each other, they arrange to meet again.

In the subsequent days they become great friends. They go swimming, motorcycle riding, and find that they have an overall good time with each other. They contemplate having an affair but decide that, given their marital status, it would be better to remain just friends. They agree that the discretion necessitated by an affair would be too much for either of them.

Unfortunately, the friendship, as such, is not deemed to last. The

members of the family already treat the friends as if they were having an affair, and even Ms. Barrault's philandering husband lectures her. Given this atmosphere, the two decide that if they are going to be ostracized anyway, they may as well engage in an affair. The more pressure they receive, the more they flaunt their relationship to those who helped precipitate it. This leads to some hilarious situations. In the end the couple simply walks away from all of its old attachments and (we assume) lives happily for a very long time.

The sense of humor of the lovers made the film a delight to watch. The director understood the limitations of the scope of the story; he did not try to express things that the film could not. In this respect *Cousin, Cousine* was quite perfect. There was no fascinating technical cinematography — but there did not have to be. We understand the situation of the lovers and we all wish that we had the strength to reach a solution such as theirs. We are guided to this realization through 95 minutes of warmth and laughter, both in the main story and in the anecdotal scenes dispersed throughout the film.

Almost as refreshing as the film itself is the appearance of a group of new faces. This is the second film made by director Jean Tacchella, the first being the little known *Voyage en Grande Tartarie*. For Victor Lanoux, *Cousin, Cousine* was his first starring role in a feature length film. Marie-Christine Barrault (daughter of Jean-Louis Barrault) had only been seen before in Pierre Richard's *Daydreamer*.

Cousin, Cousine is simply a film that is very hard not to like.

The Siberian Connection

by Lois Laine

The first thing that the perceptive student cinema buff will notice upon viewing *Ilsa the Tigress of Siberia* is the size of star Dyanne Thorne's talent. She uses this talent, or size, to create a moving character, in a complex plot with psychological overtones.

The story opens in sunny Siberia, circa Stalin, and Ilsa is the commandante of the local gulag. The set is quite innovative, with Sears' tool sheds used as barracks, and symbolic white aluminum shutters on Ilsa's anti-bourgeois cabin. Ilsa is quite a mean one, as are her henchmen (who have symbolic Canadian—Cossack accents), and they spend most of their days smashing heads with mallets. They also feed prisoners to Sasha the Siberian tigress, who lives in an open pit, even though the temperature is —90°C. There's even some "Solomonesque" justice rendered when Ilsa declares an arm-wrestling match (with Black and Decker buzz-saws) in order to determine who really stole the crust of bread. As she sips brandy, one prisoner cuts the other's hand off. Ilsa's comment on the Bloody stump: "He iz no longer off any uze to za shtate."

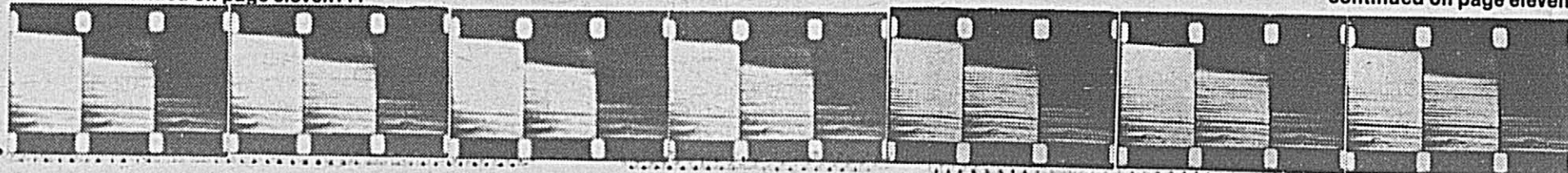
But come nighttime there's fun for all the camp employees as a no-holds-barred orgy breaks, with Ilsa grabbing the two closest Cossacks, and her female assistants taking the leftovers. Even if there are no leftovers they can turn to each other. There's something here for everyone. It's all in good fun, however, and artistically done, so bring the kiddies.

Ilsa has one "thorne" in her side and his name is Chikoorin. He is the idealistic young dissident who believes that Father Stalin is the "pig-rat who pisses on all Russia" and tells Ilsa so. She is, needless to say, offended, and clomps off to fetch the village torturer. So Chikoorin is thrown to Sasha as brunch on Lenin's birthday.

Before you can say "Narstroyva", however, J.S. kicks off and Ilsa and company take to the hills after they've burned, shot, staked, impaled, or gored all the prisoners. Chikoorin, meanwhile, has killed the tiger with a garden shovel and escapes. He watches Ilsa's blond bouncing curls disappear into the Siberian sunset.

Then, to "Montreal, 1977", and the Olympics. (Weren't they in '76?) Some Russian hockey players are sitting in their hotel room persuading their security guard to let them have some fun "vis lokel girlss". The guard turns around and, surprisesky, it's — Chikoorin! His characterization is superb, except for the grey dust someone dropped on his head.

Off to the bawdy house we go, continued on page eleven...



RECREATIONAL ACTIVITIES



The Winter Stadium will be opened for Recreational Skating to all full time students on the following days and times starting Monday, October 24:

Mondays: from 12:00 hours to 13:30 hours
Fridays: from 15:30 hours to 16:45 hours
Saturdays: from 21:00 hours to 22:30 hours

SHINNY HOCKEY

This activity is designed for students wishing to develop and practice basic hockey skills. The only equipment required are skates, hockey sticks and a puck. The following days and times have been made available for playing Shinny Hockey starting on Tuesday, October 25:

Tuesdays: 11:15-12:45 [men]
Thursdays: 12:00-13:00 [women]
Fridays: 14:00-15:15 [men]

For further information contact Mary-Irene or J.C. at the Intramural Office 392-4730.

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7:30 pm Hebrew for Beginners, etc. Call D'vorah Klein for registration 271-5036
8:30 pm Junior N'shel — Advanced Study Group Call Chanle for information 731-2840

MONDAY

10 am Thought for the Week Rabbi Smukler
1:15 pm Introduction to Chassidic Philosophy Dr. E. Cohen
4-5 pm Gemorrah Class Zalmen

TUESDAY

12 noon Hebrew for Beginners Mrs. Aisenbach
3 pm Jewish Cuisine Mrs. Nebenzahl
8:30 pm Torah Class — Cote St. Luc Call Malka 487-6839

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1-2 pm Hebrew for Beginners Mrs. Aisenbach
3 pm Jewish Philosophy Rabbi Zalmen
4-5 pm Gemorrah Class Rabbi Zalmen
7 pm Kol Torah High — for High School Students At Beth Zion Synagogue
8:30 pm Tanya Dr. T. Brawer
— Every second week in Cote St. Luc For information call Malka 487-6839

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10 am Chassidic Interpretation of Weekly Torah Portion Rabbi Smukler
1:15 pm Mysticism Zalmen
4-5 pm Talmud Class Zalmen

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Yellow Door Celebrates



Yellow Door Coffee House manager Chuck Baker with his daughter Katie.

To celebrate its tenth year of existence, the Yellow Door Coffee House has scheduled two gala events for month's end. On Friday, October 28, there will be "The Big Dance", featuring the Stephen Barry Band and the Bug Alley Band. The dance, which will take place in the Student Union Ballroom, starts at 8 pm and continues to an indefinite hour of the morning.

On Saturday, October 29, same

time, same place, "The Big Concert" bills Danny Greenspoon and Groundspeed, Penny Lang with her new band, Bruce Murdoch and friends, Chris Rawlings and Gilles Losier, and, as an unexpected treat, Jesse Winchester. Tickets for both events are available at Cheap Thrills, Sadie's Box Office, the Yellow Door, and the Montreal Folklore Centre.

Despite physical changes over the years, like digging the basement

deeper to comply with City Regulations in 1974, the Yellow Door has remained essentially, as manager Chuck Baker puts it, "a place to present folk music at reasonable prices in a pleasant low-key atmosphere."

Baker became involved with the club by accident. "I was on the way to Europe, but stopped in Montreal and have stayed there since. I haven't been to Europe yet."

Born in Montreal, Baker grew up in Vancouver, ran away from home at an early age, and worked in a bank and on the Peace River Dam, before returning to this city. Besides managing the Yellow Door three nights a week, Baker also runs the Montreal Folklore Centre on Sherbrooke St. during the day.

Besides Baker, the staff at the Yellow Door includes assistant manager Marc Nerenberg, who runs the club three nights a week; and Rosemary Reilly and Baker's wife Jennie, who alternate on cooking food served at the club.

The label Coffee House is actually inaccurate, since the club serves only one brand of coffee. However, 23 varieties of tea are available. For more solid sustenance the club has homemade goodies like cake, muffins, and cookies.

Featuring live music every Sunday night, the Yellow Door, figures Baker, has heard about 18,000 songs over the past ten years. In honour of the tenth anniversary, there will be live music all next week:

Monday, Oct. 24: Tex König; Jack Flexer and Jeff Cohen

Tuesday, Oct. 25: Dave McLaughlin; Marc Nerenberg

Wednesday, Oct. 26: Liz Tansey; Lindsay Cameron

Thursday, Oct. 27: Bill Garrett and Dennis Brown; The Mountain Ramblers

Friday, Oct. 28: Bob Ryszkiewicz; Peter Chalmers.

photo by Meg T. Blank



photo by Meg T. Blank

approach with popular demand. This week they are releasing their first single "Georgeo" by A.R.B. and the Brass Elite, featuring a local female artist and employing two full brass sections. Brass Elite leader and composer Bob Bernardelli refers to it as "movin' music."

Initially Bernardelli and DeSantis met when Bernardelli wrote the musical score for a film Desantis made at Concordia last year. After familiarizing himself with the mood of the film, Bernardelli produced a score which, according to DeSantis, "read my mind." Finding that an effective working relationship existed between them, they formed the idea for their own record company.

Essential to the company is the discovery of local talent interested in serious work. Having a need for a limited number of brass and session musicians, Bernardelli and DeSantis urge those interested to contact them at 9107 Esplanade Ave, Montreal, or phone 389-7493.

Bernardelli emphasize the importance they place on finding and producing talented musicians. The company's basic aim is to encourage undiscovered yet worthwhile Canadian talent currently overlooked by larger recording labels. By focusing not on "what sound will sell" but on creative musicianship, Tiger Records hope to bring newcomers to the surface of the commercial industry.

In a sense, the label is attempting to build itself a unique niche within the industry. Dissatisfied with the synthesized (electronically reproduced) characteristic of most contemporary music, they intend to present, as an alternative, a record company devoted to truly musical, therefore unsynthesized sound—as it were, a "swimming against the bland current of stale contemporary commercial music."

Although directed toward the commercial market, Tiger Record hopes to balance an innovative

Tiger

Stalks Montreal

by Bruce Stark

After frustrated attempts at finding a label willing to record their music, two 1977 Concordia graduates decided to form their own label. So Tony DeSantis and A. Robert Bernardelli organized Tiger Records, a label designed to serve their own recording interests while opening the door to other Canadian musicians.

When interviewed, DeSantis and



in the GROOVE Dute from

by Harvey Kader and Ronnie Wigdor
Chicago XI (Columbia)

It's always nice to look at Chicago album covers. The octet has incorporated designs ranging from birds to chocolate bars to maps (the latest), while always having their trademarked logo pasted smack in the middle of each.

The eleventh album might come as a surprise to those who thought the group was finished with VIII and X, sub-par LPs by Chicago standards. There is a lot of promotion involved with XI, and justifiably so, because it is good.

Opening up is "Mississippi Delta City Blues", penned by guitarist Terry Kath. The song is dedicated to the bluesmen of the deep South and features an outstanding horn arrangement.

"Baby, What a Big Surprise" is the cut on the disc. Continuing in the fine form of Peter Cetera compositions (Wishin' You Were Here", "If You Leave Me Know") It's a soft number and can already be heard on 980.

It's been a little while since Chicago has seen the light at no.1. and XI should be just the right stuff to reinsure them as a chart-topping performers.

Golden Earring - Live (MCA)

'Tis the season of the record release once again, and this time around appears to be an improvement on the part few years. A bright spot on the scene has to be the two-record live release by Holland's Golden Earring. The crystal clear vocals and the tight musical arrangements of the band are caught in flight on this exciting, rock'n'roll-at-its best collection.

Leading the group on vocals and lead guitar is George Kooymans. The wide range of his talent is apparent through his haunting compositions and his entrancing Bowlesque voice. In fact, this double album is the best live production since Bowie's live album. The intensity of Earring's style is spread out on all four "heats".

Jazz Dance

Students interested in working to develop a repertoire (Modern, Rock & Afro Jazz styles) in the Jazz Dance Club with training in dance at Modern, Ballet, Jazz dance schools and/or performing experience may apply at the Currie Gym with Dr. Bean's office G5 for date of orientation meeting. McGill people inside and outside the instructional dance programs with training are invited to form the 1977 Dance



Golden Earring LIVE

Side one contains that Huxleyan selection "Mad Love", Kooymans' comment on "the necessity of different positions to make your love life successful." The poignant criticism of the future-shocked sexually disoriented masses is made clear in the closing moans of the vocalist: "Look how far you've come, this is how far you've gone."

The second side has the sixties Stones song: "Eight Miles High", as well as Earring's classic, "Vanilla Queen." The eerie, spacey opening, with its rising vibrato, whips the crowd into a trancelike exhaustion. The atmosphere in the hall by this time is reaching a feverish pitch.

The third side contains the guitar of "Con Man" and their violent "Fightin' Windmills".

The last side, their "Encore heat" has the rock hit "Radar Love". This twelve minute opus contains a guitar solo which seems to induce a metaphorical impression of slippery wetness on the listener. The vivid imagery of Golden Earring is what sets them apart from the unimaginative straight forward groups of America.

Taken as a whole, the LP Golden Earring - Live has something that has been lacking in many of the productions of the past few years.

This release is sure to do well at the cash register but it hasn't sacrificed quality for commercialism.

Aerosmith's concert scheduled for October 21 has been postponed to Sunday, December 11. Rumour has it, Tyler and company ran into a tough group of firecracker-wielding thugs, who caused grievous injury to our boys... Gentle Giant with guest star John Mayall will be at the Forum, Tuesday, November 1... Place des Arts seems to be the in-place for upcoming concerts. Murray Head, the Hollies, and Chris de Burgh will all play there during the month of November. Bruce Springsteen is expected to play the Salle Wilfrid Pelletier before Christmas.

Workshops in the Jazz Dance Club with Deborah MacKenzie.

Individuals involved in STAGE DESIGN (sets & lights) or MUSICAL COMPOSITIONS are invited to express their ideas & experiment with the dance group to develop new routines to be performed at DANCE DEMONSTRATIONS of the JAZZ DANCE CLUB.

Bring résumés or portfolios of your experience to Currie Gym, 475 Pine Avenue West: G5 office.

...Tears

continued from page five

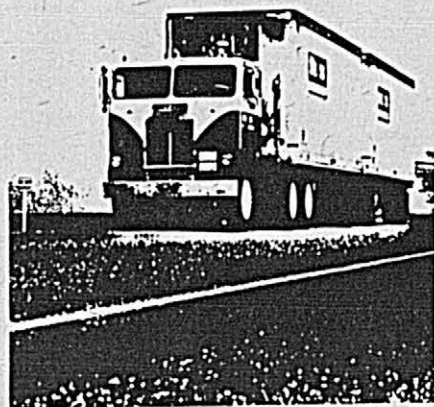
Jack, and is left, under dimming lights, sitting in a bar.

Any reader of Shakespeare's Othello will recognize the complete plot lift. Fortunately, it is not the action of the play which is the focus of interest in Cruel Tears.

The musical score of this "prairie opera", written and performed by Humphrey and the Dumptrucks, predominates. In this respect, Cruel Tears succeeds admirably, with only a few drawbacks.

Although some lyrics are plodding and seem extraneous, the music itself — blue-grass tinged with other styles — is consistently excellent. And in the not-rare moments in the play when a good tune is matched by good words, the play electrifies.

The cast included many fine actor-singers, fine actors and adequate singers, and one member who could seem to do neither. An apparent mother-daughter team, Anne and Janet Wright, as Kathy and Flora, both had strong, throaty voices. Their scene together, when Flora and Kathy compare their perspectives on marriage as long-suffering housewife and newlywed, is well acted and leads into a touching duet.



Throughout the play, Winston Rekert, playing the lead character Johnny, acted well but seemed to talk through most songs in a gravelly whisky tone. However, his last number, a poignant contemplation on women, showed a fine voice. The most constant annoyance of the evening was Bruce Greenwood's Ricky. His nervous, choppy acting style contributed little to the production.

Two mimes, Andrew Czaplewsky and Lisa Troniak, acted out a refrigerator, a car, a jukebox, and other objects in lieu of scenery and props. Their ingenious and expert performances livened the first two acts. Unfortunately they all but disappeared in the third act, when the plot became the focus.

A set consisting of different levels of large boxes and the barest of scenery proved no hindrance. The actors had immense ability in conjuring up the non-existent background with their performances.

All considered, the music of Humphrey and the Dumptrucks — usually humorous and sometimes touching — is able to ballast a weak plot, and makes Cruel Tears a very entertaining play.

Kathy Greer and Kathleen Keenan in Riders to the Sea

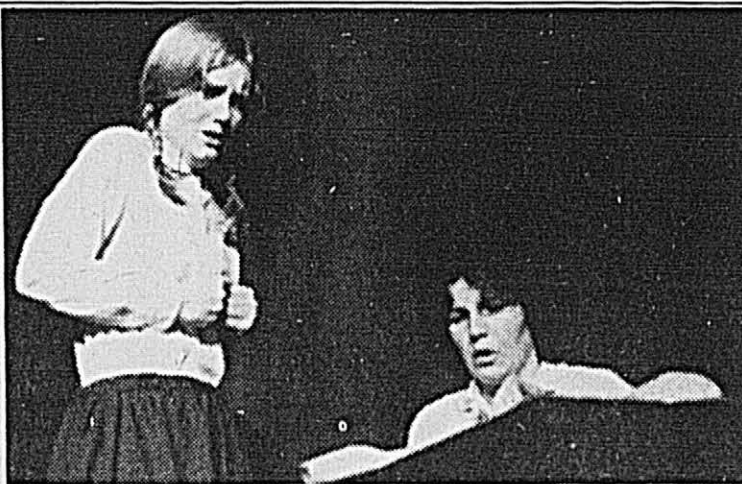


photo by Grant Bonnell

...Irish

continued from page five

tends to grate on one's nerves after a while, and then go on to list the man's good qualities. Barbara Fox and Pamela Karpiak are believable, yet somewhat melodramatic, in their roles as the women, while the third actor in the play, Peter Terrio, is rather stiff and uninspired in his role as the gatekeeper at the jail.

The Rising of the Moon has a bit more to it than The Gaol Gate. This work centers around an encounter between a sergeant and a wanted criminal (alias a ballad singer) and the subsequent manipulation of the officer by the outlaw to let him escape. This piece has a few spots of welcome comic relief, which are carried off well by John Lepage as the sergeant. Neil Tracey is impressive as the smooth-talking, sharp-witted escapee.

Riders to the Sea, by John M. Synge, is the tragic tale of a family doomed to lose all its male members and the elderly mother's struggle to come to grips with this fate. Patricia Donnelly is very convincing in her role as the careworn, yet hardy old woman.

...Cuckolds

from the planning and anticipation of the romantic evening, as from the evening itself. These men are stubby little guys who wear masks resembling the faces of gargoyles; telling us as much about their characters as the lines they speak and the costumes they wear. Their complete source of pride, one admits, is located between their legs.

The women, by no means unwilling accomplices in these activities, are equally amusing to watch at work. Vascillating between the coy and manipulative natures of their characters, they prove extremely adept at attaining their own satisfaction, sexual and otherwise. The smoothness of their technique is very apparent, indicating they've had at least as much experience in adultery as their husbands, a fact which would certainly come as a major blow to the male egos. Despite their advanced age, the men, in the shadow of such women, still seem rather boyish.

There is one character, Arlecchino, a wifeless, wandering sort, who manages to involve himself in this interplay of bodies. His role is similar to that of a jester, he is both wise and somewhat more aware of everything going on, and he also serves as a narrative link to the audience. Wonderfully performed by David Suave, Arlecchino is an endearing character, both humorous and touching.

The other performances were also quite exceptional, though at the beginning a bit too wooden, even for the mannered-style of playing

man. John Lepage is in full command of his portrayal of her son Bartley, though her daughters (Kathleen Keenan and Kathy Greer) tend to lack animation and do not seem quite at ease in their roles. The production lacks a variety of movement on the part of the characters; at times they seem to be almost rooted to the stage. They also seem to have a propensity to cross themselves over and over again, and to carry their weeping and mourning a bit too far, which gives a rather melodramatic and strained touch to the presentation.

The productions are designed to let members of Irish literature courses become directly involved in the works they are studying and are sponsored by the English department's drama program. The students are quite enthusiastic about the project and they have done a commendable job with sets and costumes, seeing as how they have a limited budget to work with, and, under the direction of Patricia Morrison, with the works themselves.

characteristic of commedia dell'arte. This flaw was soon corrected and the second act contained moments bordering on brilliance.

Geraldine Farrell, as Franceschina, possesses both a voice and gift for facial expressions well suited to comedy, making her performance great fun to watch. As her raspy-voiced husband Zanni, Ralph Davis also amused us with his confidence and loose characterization.

All other aspects of this production were equally commendable. The costumes by Terry Gaub were colourful and flamboyant, perfect for the almost festive lustiness of the play. Dan Hoffman's set design was impressive as were the masks of the three cuckolds, created by Alain Tanguay. And to director Perry Scheiderman goes much praise for setting a spirited pace and cleverly weaving his characters through their mischievous antics.

"The Three Cuckolds" is running through October 22 at Douglass Burns Clarke Theatre on the corner of de Maisonneuve and Bishop, and is well worth the one dollar admission price. Performances begin at 8 p.m.



The Producers so far have been Chris Pomieko, ed; Bruce Stark, Lois Laine, Nina Gregg, Marilee Lindemann, Gligi Rosenberg, Stephen MacDougall, Frank Funaro, Maggie Gosselin, Barbara Glover, David Glass, and Gail Helmann.

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MISCELLANEOUS

Canadian Ukrainian Professionals and Businessmen's Association has established a students' section. Interested? Call Yevhen (9-5) 870-4073. (After 6) 766-8614.

FREE LEGAL INFORMATION: McGill Legal Aid. Union Bldg. B-20, daily 10:00-4:00. Prevent problems before they happen. Information and referral service.

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Found German Shepherd type black and tan dog at Roddick Gates on Oct. 14. Call 932-8946 or 866-7421.

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Rust-coloured gloves, old but desperately need them back. Leslie 684-2556. Please leave message. Thanks.



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What Colour's Your Aura?



Kirlian photograph of a psychic's fingertip

by Russell Thornton

The portal opens to a world that is strikingly beautiful. Living leaves and human fingertips are now revealed with bright streams of energy pouring from their surfaces. Around their edges, a stormy, cinematic play of color — flares of crimson, yellow, blue, eruptions of orange and violet; within, a galaxy of colored lights and sparks, all flashing, twinkling in seas of mist and glowing clouds.

Commonplace realm of electrical phenomena? Maybe, since emanations like these are visible when the objects are placed in a high frequency electrical field. But some scientists would rather describe this imagery as "bioplasma", an unexplored form of biological energy identical to the human "aura", or the "astral body" referred to in Yogic literature.

The idea of a human aura has existed since the dawn of recorded time. Biblical sources note luminous discharges coming from the body. Pictures from early Egypt, Greece and India depict holy figures encircled by emanating light. The Renaissance artists often painted glowing nimbi around the heads of their divine, religious figures. Did these conventions arise from an aesthetic association made between the spiritual illumination of a prophet and the sun's rays? Or were these traditions founded on the plain observations of psychics down through the ages?

Whether or not the human aura actually exists becomes an especially intriguing mystery in light of the phenomenon of "Kirlian Photography". In 1939, S.D. Kirlian, a Russian electrician, discovered that the human hand, when pried with electric current, sent out flashes of luminous energy. He later developed a method of capturing the emanations on film. The results were amazing. The hand unveiled a glittering maze of color. A myriad flares, in clusters, shot off like fireworks or radiated steady light; and channels of lavender and milky blue blazed in constant flow. When Kirlian photographed a living leaf he discovered a similar active process taking place. Upon viewing a withered leaf, the sparkling, shifting colors were far less visible, and in a dead leaf, no longer visible.

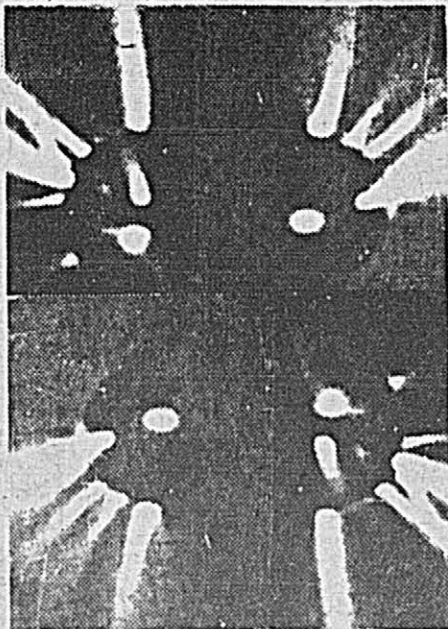
Non-living objects, such as coins

or pieces of leather, displayed only an even glow around their edges, which remained the same regardless of wetting, heating or freezing. Living objects, on the other hand, such as certain parts of the human body, appeared to undergo changes in color and pattern according to the physical condition of the subject and even its emotional state. Nervousness produced a blur of ill-defined color, the imbibition of alcohol a burst of energy, depression and sickness a cloudy, dull, chaotic pattern, and so on.

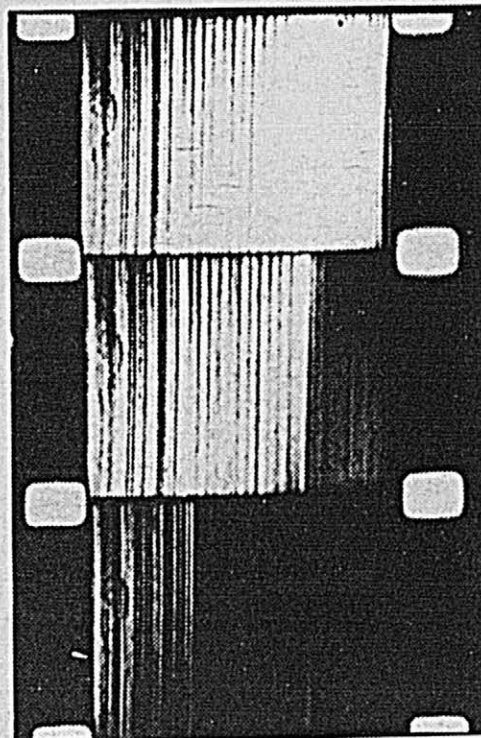
Recently, Kirlian photographs have shown the hands of married couples at varying intervals of proximity. The flares around the edges of one partner's fingertips not only splash out to meet the clusters of flares surging in their direction from the other partner's hand, but both also display a marked intensification of the color crimson.

Are these images a window on the unknown? Do they represent a biological phenomenon related to the legendary human aura? The similarities between the results of this photographic recording of human emanations by the Kirlian method, and the claims made by at least one ancient system of thought, are interesting. Indian Yogi Philosophy for instance, has insisted for centuries that the human aura exists, and that auric shades and combinations of color correspond to mental-emotional states:

Black: hatred, malice, revenge...
Gray (bright shade): selfishness
Gray (corpse-like): fear, terror
Gray (dark shade): depression, melancholy
Green (dirty shade): jealousy
Green (slate color): low deceit
Green (bright shade): tolerance, adaptability, tact
Red (dull): animal passion
Red (bright flashes): anger
Crimson: love
Brown (reddish tinge): avarice, greed
Orange (bright): pride, ambition
Yellow (various shades): intellectual power
Blue: unselfishness
Violet: deep religious feeling
Light Blue (clear shade): spirituality



Kirlian photo of a lilac bud



...Culture

continued from page six

"beneath." The exciting quality of both the *Black Paintings* and *Triangle* was experiencing almost a dream state of the eyes in which one was never sure what was before the eyes, what was created by the seeing mechanisms and what was imagined or created by the mind structuring the "vision" of the objects involved. The sense of image, after-image and their reconstruction could be overwhelming at times, to the point of overloading the whole visual system, and blinking became a relief, except in so far as then one missed some of the precious few minutes of the film's existence on the screen and in the mind's eyes.

Triangle was followed by *Levant* (12 min., colour, silent). *Levant* comprised of wave-like diaphanous blue fields encroaching downward into blackness. Starting with a black screen, the blue field proceeded downward until it filled the entire screen, the screen returned to black, and the process repeated itself. Whether the passing of days, or waves, or simply blue colour fields, parts of *Levant* were beautiful, though on the whole it seemed to lack some necessary structuring device.

Puits de Lumière (15min., b&w, silent) followed *Levant*. *Puits* was composed of the movement of the image of a light shaft across the screen. Despite how simple and perhaps ludicrous this may sound, due to the photography, it was often beautiful and occasionally very humorous. The illumination penetrating the light shaft dissipated along its walls, tinting them tones of grey, and except for the white rectangle of the shaft's top itself, the rest of the screen remained black. Grenier handled his camera such that the illuminated shaft traversed the screen, usually from right top to bottom left, expanding or diminishing in size. The rhythms carried throughout the film were excellent, and their interruptions were pleasantly surprising and humorous. The only criticism possible of *Puits de Lumière* is that it trailed off at its end without any definitive close.

La Toile (16min., colour, silent) was also based upon a very simple image: A drawn window-blind moved by the wind. Grenier explored the possible variations of color and

focus within his subject. The range of colour tones and hues was astounding, and the use of an extreme close up sequence part way through the film gave one the feeling of the infinity of possibilities inherent in this (or for that matter, in almost any) visual material and also the feeling of loss: all the beauty that one sees but doesn't pay attention to in everyday life. *La Toile* was very meditative in the sense that one can meditate upon a candle flame or a fire for hours, and never lose interest or feel one is wasting time.

Monde au Focus (20 min., colour, silent), the last film screened at Le Musée D'Art Contemporain, was an investigation of what appeared to be an atlas, but at exceedingly close range. This resulted in a very small depth of field, so that much of the "atlas" was out of focus. This, nonetheless, was very pleasing. *Monde au Focus* opened with a focused close up of the edges of the pages; vertical lines en masse. The pages were then apparently flipped so that the camera caught the flow of the image from the pages, but in a slight out focus. The structure of *Monde au Focus* seemed to be determined by the page flipper, and it is difficult to say whether there was a definite structure within the work or not. The culminating factor in this difficulty was that the projector managed to break the film between a third and one half of the way through. The Musée closed before the projectionist had time to splice the film together. So ended the screening.

Coming Events:

Tonight 20 Oct. *Castro St.* and *Quick Billy*, both by Bruce Baillie at Le Musée D'Art Contemporain.

Films on Dada and Surrealism at Le Musée des beaux-arts de Montreal:

Today at 12:30: *Quarante années d'expérimentation* and *Richter on Film*

Friday at 12:30: *Dreams that Money Can Buy* and *Surrealism and Dada*

Sunday at 13:00 a complete showing of the above films.

...Ilisa

continued from page six

leaving Chikoorin in the waiting room. Next, the proprietors are tuning in for a look-see at their establishment and who should be the madam??? Ilisa!

She has moved from Siberia to Westmount, and is as beautiful and genteel as ever. She has apparently spent the last few years building an empire of hookers and heroin, dumping little old men into lakes, and working for the Westmount Garden Club.

Spotting Chikoorin, she deduces that he has tracked her down to seek retribution. In a thrilling sequence she drags him off to her lair, for a sort of reunion, a bit of torture, of torture.

In the meantime, Ilisa's old Siberian experts have come to Canada and devised a computer which tells them what Chikoorin (Chikoorin) is most, most afraid of. It seems he thinks Ilisa is going to bite off his privates. She decides to do it.

Will she do it?

You'll find out, when you see this definitely historical film, which will soon be regarded as a classic. Take your family and friends.



Long cooking stew and Spicy muffins

by Tom Lindsay

For those of you who are not egg (or pigeon and squirrel butter — Ed.) lovers, this week we provide an alternative: Beef Stew. This stew recipe was provided by a chef, who is well seasoned in the art of tasty inexpensive cooking. The unique feature of this tasty dish is its long cooking time. Toss it in the oven before leaving for classes, and when you return — dinner's ready.

Without further ado:

Easy Oven Stew

3 lbs. stewing beef (chuck) cut in 1 1/2" cubes
1 can (10 1/2 oz.) cream of mushroom soup
1/2 envelope dry onion soup mix
1 can (8 oz.) tomato soup
1/2 cup red wine (and drink the rest of the bottle—Ed.)

Mix all ingredients together (it is not necessary to brown meat before

Letters

After reading the review of the San Francisco Club in last week's Daily, two guys and ourselves decided to go there on Saturday night. We waited outside in the freezing cold for 45 minutes watching numerous "regulars" being admitted in no time. When we questioned the doorman as to how much longer we would have to wait he replied that we would not be able to get in because the club was too crowded. No reply was given to our polite request to know why we had not been informed of this earlier. Other people in line told us that they had received similar treatment the previous week. We feel that this appalling treatment should be brought to the attention of other readers of the review.

Elaine Stewart
Joanna Hunt

To the Daily:

Jennifer Nelson, in zealous defence of her beloved trombone players has read an error into my article of October 6 where none exists. Had I thought the lengthy and important trombone solos in Mahler's 3rd worth mentioning, I surely would have done so. Even without my orchestral training as an instrumentalist, I would have been able to tell the difference between a solo french horn and a trombone, even if the former was played so badly as to be mistaken for the latter.

Although, as the Daily pointed out by the sub-title above your letter, I would not have described the concert as a "show", even if Mahler hadn't minded. That was the doing of my editor, and not in my original text.

Yours for more accurate reading,
Catherine Mann, classical music commentator to the Weekly.

Save Our Pigeons

Last Thursday I wearily made my way from my Sociology conference (Deviance and Social Control) to my humble "ghetto" apartment when I was confronted with a bizarre and certainly deviant scene. What I saw was a red-jacket-clad young man with a broomstick, clubbing, yes, brutally clubbing neighbourhood pigeons.

When I inquired as to why he would want to take the lives of these urban fowl he replied: "Well, I gotta eat, don't I?" He whipped out a copy of your paper and pointed to the recipe for Broiled Pigeon.

Well, I tolerated those articles about Iggy Pop and all his vomiting and fellatio, but I simply cannot and will not permit pigeons to be beaten to a pulp on Montreal streets in the name of nutrition.

Please, Weekly editor, cook Lois Laine and save our pigeons.
Squeaky Fromme

cooking). Cook covered in a 250F oven for six hours (an electric slow cooker can be used instead). Serve with hot rice or noodles.

If you desire more gravy, substitute 1 can of undiluted onion soup for the dry onion soup. Parboiled vegetable can be added to stew for the last half hour of cooking.

...and for dessert, Gifts from the Kitchen suggests "a fragrant and spicy applesauce muffin."

Applesauce Muffins

2 cups all purpose flour, sifted
1/4 cup sugar
3 teaspoons double acting baking powder
1/2 teaspoon salt
1 teaspoon allspice
1 cup milk
3/4 cup applesauce
1/4 cup shortening, melted
1/2 cup raisins
1. Preheat oven to 400 F, and line muffin pans with paper muffin cups.
2. In a large mixing bowl, sift flour,

sugar, baking powder, salt and allspice.

3. In another bowl combine eggs, milk and applesauce, and stir into flour mixture.

4. Fill muffin cups two-thirds full and bake 30 minutes, or until inserted cake tester (i.e., toothpick) comes out clean and muffins are golden.

Makes 16 muffins.

So you don't have any allspice? Well, neither did I, but a mixture of cinnamon, nutmeg and a touch of ginger will do fine in a pinch.

here, there, and anywhere

FILM

McGill Film Society (3480 McTavish; 392-8934)

Thurs., Oct. 20th: Casablanca (USA, 1942) directed by Michael Curtiz, 7:00 and 9:30 pm. Leacock 132. \$75.

Fri., Oct. 21: Death by Hanging (Japan, 1968) directed by Oshima, 7 pm. The Ceremony (Japan, 1971) directed by Oshima, 9:30 pm. Leacock 132, \$1.00.

Sat., Oct. 22: Cousin, Cousine (France, 1975) directed by Jean Tachella, 7:00 and 9:00 pm. Leacock 132, \$1.00.

Wed. Oct. 26: Far From the Madding Crowd (great Britain, 1967) directed by John Schlesinger, 7:00 pm. Leacock 132. \$75.

Seville Festival (2155 St. Catherine St. W.; 932-1139) \$1.99 admission.

Thurs., Oct. 20th: Cries and Whispers (Sweden 1972) directed by Ingmar Bergman, 7:15 pm. Welcome to L.A. (USA 1977), 9:15 pm.

Fri., Oct. 21: Welcome to L.A., 7:15 pm. Annie Hall (USA, 1977) directed by Woody Allen, 9:30 pm. Naked Came the Stranger directed by Radley Metzger, 12 midnight.

Sat., Oct. 22: Welcome to L.A., 5:15 pm. Silverstreak (USA 1976) directed by Arthur Hiller, 7:15 pm. Annie Hall, 9:30 pm. Naked Came the Stranger, 12 midnight.

Sun., Oct. 23: Hello Dolly (USA 1969) directed by Gene Kelly, 4:30 pm. Annie Hall, 7:15 pm. Seven Samurai (Japan 1954) directed by Kurosawa, 9:15 pm.

Mon., Oct. 24: Anna Karenina (USA, 1969) directed by Clarence Brown, 7:15 pm. Papillon (USA) directed by Franklin J. Schaffner, 9:15 pm.

Tues., Oct. 25: The Incredible Sarah (USA 1977) directed by Richard

Fleischer, 7:15 pm. Dr. Strangelove (great Britain, 1964) directed by Stanley Kubrick, 9:30 pm.

Wed., Oct. 26: Falstaff (Spain and Switzerland, 1965), directed by Orson Welles, 7:15 pm. A Clockwork Orange (Great Britain, 1971) directed by Stanley Kubrick, 9:30 pm.

The Conservatory of Cinematographic Art (Sir George Williams Campus, Concordia University, 1455 de Maisonneuve Blvd. W.; 879-4349) All films shown in Rm. H-110 of the Hall Building (address above).

Thurs., Oct. 20: Teorema (Italy, 1968) directed by Pasolini, 7 pm. Montreal Main (Canada 1973) directed by Frank Vitale, 9 pm.

Fri., Oct. 21: Le Rampart des Beugues (France 1972) directed by Casaril, 7 pm. A Very Natural Thing (USA 1973) directed by C. Larkin, 9 pm.

Les Dimanches de l'Animation (Musée d'Art Contemporain, Cité du Havre; 873-2878) The art of animation Sundays at 3 pm until Dec. 11. Free of charge.

The Montreal Museum of Fine Arts (3400 avenue du Musée; 285-1600) A series of films on Dadaism, Free of charge.

Thurs., Oct. 20: 12:30 pm: Quarante Années d'Experimentation; Richter on Film

Fri., Oct. 21: 12:30 pm: Dreams that Money can Buy; Surrealism and Dada

Sun., Oct. 23: 1:00 pm: All the above films.

ART

McCord Museum (690 Sherbrooke St. W.; 392-4778)

Aspects of the Permanent Collection, Oct. 19 - Feb. 1. Weds - Sun. 11 am to 5 pm.

Montreal Museum of Fine Arts (3400 Ave. du Musée; 285-1600)

Quebec Art, Oct. 21-Nov. 20.

Tues. - Sun., 11 am to 5 pm. Musée d'Art Contemporain (Cité du Havre; 873-2878)

Paul Klee, until Oct. 23. Tues. - Sun., 10 am to 6 pm.

Sir George Williams Art Galleries (1455 de Maisonneuve W.; 879-5917)

Roger Fry and Ron Webber, Oct. 20 to Nov. 8. Mon. - Fri. 11 am to 9 pm.

MUSIC

Pollack Concert Hall

Mary Cyr and John Grew, viola di gamba and harpsichord, Friday, October 21, 8:30, FREE

Salle Wilfrid Pelletier, 842-2112.

Charles Mingus, Friday, Oct. 21, 8:30, \$4.50 - \$7.50.

The Rising Sun, 286 St. Catherine W., 846-9889.

Jack DeJohnette, until October 23.

Ron Carter, Oct. 26 - 30.

Theatre Maisonneuve, 842-2112.

The Tudor Singers of Montreal, October 23, 4:30 pm, students age 7-25 \$2.20.

THEATRE

McGill English Department

An Evening of Irish Drama Oct. 20 and 21, 8 pm, Room 106, Morrice Hall, FREE.

Centaur Theatre (453 St. Francois-Xavier, 288-1229)

Cruel Tears, till Nov. 8, Tues to Sat 8 pm., Sun 2 and 7 p.m., students: \$2.75-\$3.50.

Rosencrantz and Guildenstern are Dead, by Tom Stoppard, till Oct. 29, 8:30 pm, \$3.50.

Saidye Bronfman Centre (5170 Côte Ste-Catherine, 739-2301)

Bonjour Là, Bonjour, by Michel Tremblay, in English. October 22 - Nov. 20, Mon - Thu and Sat at 8:30, Sun at 7:30, weeknights \$5 and Sat \$6.50.

Théâtre du Nouveau Monde (84 Ste-Catherine W., 861-0563.)

Ti-Jésus, Bonjour, by Jean Frigon, till Nov. 5, 8 p.m., Sat 5 and 9 p.m., Sun 7 p.m., \$3.75-\$6.25.

DANCE

Salle Wilfrid Pelletier (Place des Arts, 842-2112)

Les Ballets Trockadero de Monte Carlo - all-male satirical dance company. Oct. 22, 23; 8:30 p.m., \$5 - \$9.50.

MISCELLANEOUS

Musée des beaux-arts, (3400, avenue du Musée)

FREE guided tours, Tuesdays, Wednesdays, and Thursdays at 12:30 pm during October and November.

till Oct. 20 - Canadian Art
October 25 - Nov 20 - Art in Québec in the Wake of the Conquest
La Maison de Radio Canada, (1400 Dorchester Blvd. W.)

Radio tapings of Our Friends the Flickers, (a quiz show on the movies) Sundays, 2:30 p.m. in Screening Room A, FREE.

...Sandwich

continued from page five

busy. He must enter the fourth skit, "Last to Go".

"Last to Go" is a glaringly clear parody of small talk, as seen in one bar, on one occasion, in what could be any day in the life of a newspaper "boy" and a bartender.

The last skit, "Applicant", is a quite straightforward satire on the selection process that one man must undergo in order to get a job working for a large company. The applicant is subjected to a "psychological test" replete with electrodes, screeching sounds, and an examiner with ice water in her veins.

The plays can be seen at the McGill Players' Theatre on the third floor of the Union Building, at one o'clock, all through this week. Admission is free.

Book Review

by Russell Thornton

Al Purdy's *No Other Country* is a coffee table book, charmingly written, sentimental, patriotic. It is entertaining and a pleasure to read. The work is a collection of remembrances, a relaxed whistle-stop journey through time, people and places. Purdy, a distinguished figure in Canadian literature best known for his poetry, calls this eloquent little volume "the map of my country, the cartography of myself."

Here is Purdy at seventeen, jumping a freight train out of Trenton, Ontario, arriving in Vancouver so homesick he turned around and headed back east the

same day. Here is Purdy prompting the reader to imagine Churchill, Manitoba, on Hudson's Bay, a small Arctic city where polar bears cruise the garbage dump. Under the "white blaze of a Saksatchewan sky" Purdy feels like "the one vertical thing in a country where all else is horizontal."

As a budding poet, Purdy arrives on Irving Layton's doorstep in Montreal in the late fifties. He recalls the drinking parties at Layton's, the literary discussions with Layton and Louis Dudek over a beer at the Ritz-Carlton, coffee at Murray's. Purdy and Layton comparing their poems at a downtown pub: Purdy remembers Layton declaring that a sonnet he had just written would "out-live Shakespeare". At Leonard Cohen's apartment Purdy, Milton Acorn, and Cohen discuss politics. At Dudek's

house on a Saturday night Hugh MacLennan holds court while Purdy listens.

Purdy recalls a drunken, surreal episode in Vancouver with Malcolm Lowry, tortured genius, author of *Under the Volcano*. After buying booze downtown Lowry turns to his companion Purdy with red face and pale blue eyes and says "There's a church nearby with beautiful windows." Lowry insists on entering the church, while a wedding ceremony is in progress. He kneels, "praying to some God or other, with six bottles of Bols in a brown grocery bag on the seat behind him." With burning eyes Lowry then begins drawing wedding guests close to him on the curb outside, saying "Listen... once, in a Mexican town called Quauhnahuac, there was a consul..."


Purdy also takes us to Harbour Deep, Newfoundland, where the language is "Elizabethan English," and to Aklavik on the Mackenzie River, where the land and its native population exists directly at odds with North American civilization.

Driving along the south shore of the St. Lawrence, his car clad in Ontario licence plates, Purdy and his wife are confronted by a Québec car slowing to 15 mph, straddling the center line and finally stopping. Purdy's wife stops their car also, and they are both afraid they are about to encounter some "racial unpleasantness." Purdy gets out of the car and changes seats with his wife. Taking command of the wheel he goes off around the Québec car and speeds off toward Ontario.

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For the initial fee of \$9.95 (plus tax) four 4x5 proofs will be taken. The graduate may keep two of these and return the least favourite (which is disposed of) and the favourite which will be made into a 5x7 full colour enlargement. This enlargement will be given to the graduate at no extra charge. A black and white glossy print of the favourite proof will be submitted for publication in the yearbook.

HOW TO BUY A COPY OF OLD MCGILL '78

Students having their graduation photos taken may purchase the yearbook directly from Van Dyck & Meyers Studio at \$6.00 per copy or at the Union Box Office at \$8.00 per copy.

- should none of the four proofs be acceptable to the graduate, Van Dyck and Meyers will reshoot 2 extra proofs at no extra cost; the graduate, however, will still only be able to keep two of the six proofs.



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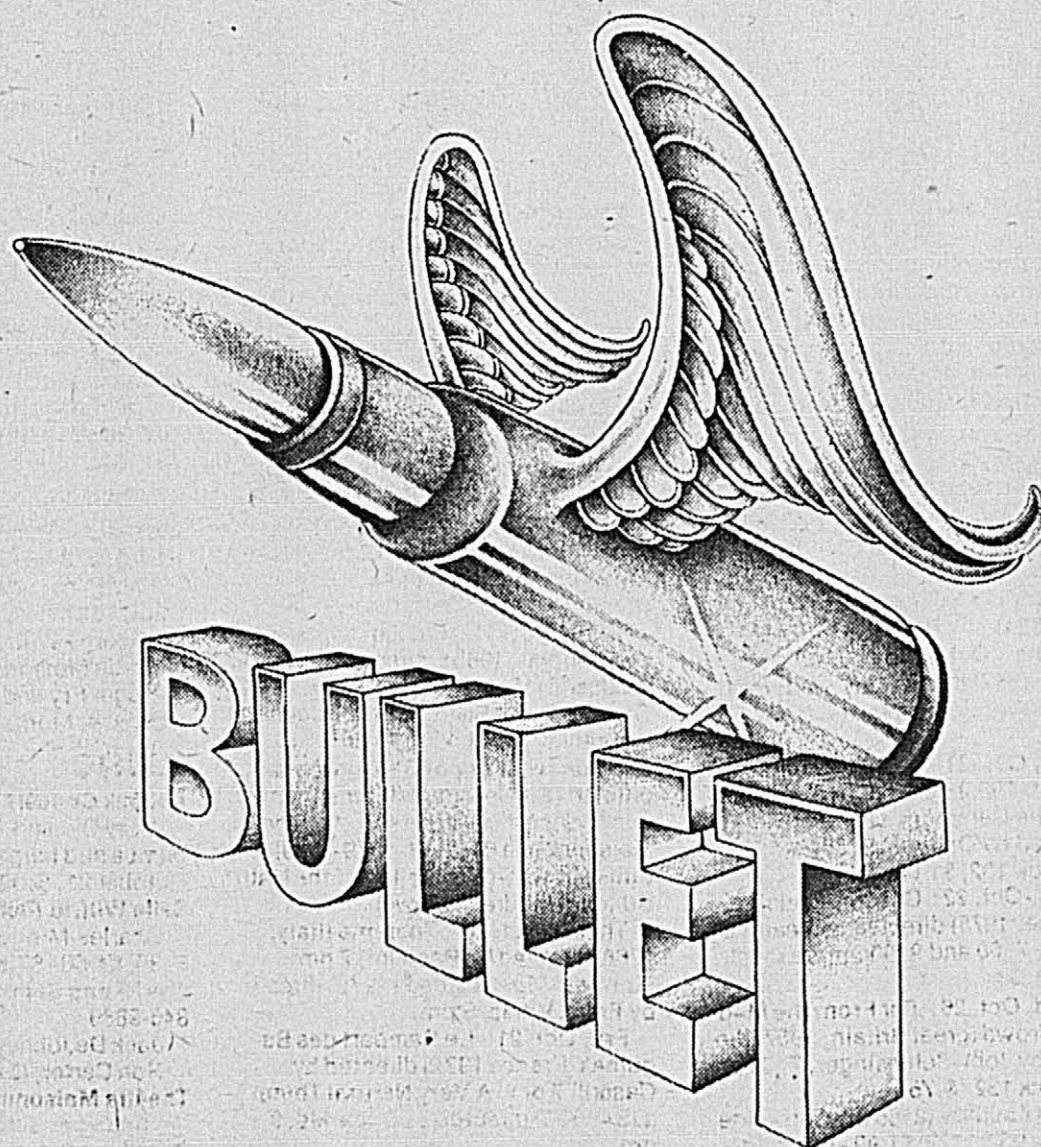
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"Ninety Minutes With A Bullet" is high calibre rock radio Wednesdays at 8:30 p.m. wherever you find CBC on your dial.



Swim team goes for world record

Beginning at 5 pm on Friday afternoon, the McGill team will launch a 48-hour swim marathon to raise funds for a Christmas training camp and the Quebec Society for Crippled Children. Ten swimmers (5 men and 5 women) are entered in the marathon, to be held at the Sir Arthur Currie Memorial Pool. As there is no previous world record, the total number of miles that the swimmers cover will be eligible for Guinness World Record status.

Lester Jackson, Peter Smith, Jean Noel Savard, Phil Wilson, Bertrand Theriault, Denise Latreille, Martine Baudot, Lois

Morajelo, Betty Simonie, and Vango Smith will each swim in half hour shifts every five hours. A supporting crew of timers, lap-counters and food rustlers, made up of the remaining members of the team, will back up the efforts of the swimmers.

The fund-raiser was organized by veteran team member Lois Morajelo, under the jurisdiction of coach Harry Zarins and assistant Vango Smith. Pledges are being accepted for the 48-hour marathon, and spectators' hours are Friday, 5 pm-10 pm; Saturday, 9 am-5 pm; and Sunday, 11 am-5 pm. Information is available by calling 392-4754.

Guairaca Nunes:

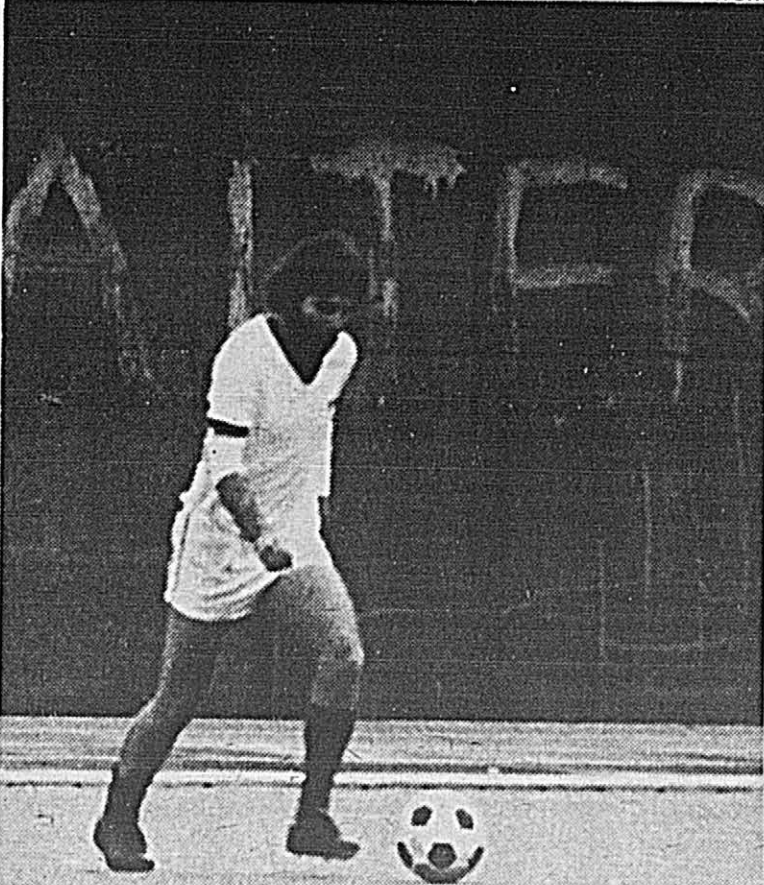
McGill has a star

by Ian Shapiro

He talks with his hands and he thinks with his feet. He stands out as being the smallest person in a crowd. His first name is impossible to pronounce and equally difficult to spell — most people don't even know it — and so he is simply called by his nickname and surname, Nunes. His English is broken, but his talents are flawless. In full, he is Guairaca Nunes, McGill's sensational soccer rookie and perhaps one of the most skillful players in Canadian Intercollegiate soccer.

In six games this season, he has a total of eight goals and several more assists. Against Bishop's University, he scored four goals in one game. His dribbling skills leave opposing players stunned and fans, those few who have been lucky enough to see him, in gleeful awe. It seems as though he never has to run, although he is always in the middle of the play. He glides over the field, rather than on it, as he carries the ball gracefully at his feet.

Not so surprisingly, then, we find out that Nunes is from



Redsocs' star Guairaca Nunes does it all on the soccer field, much to the delight of McGill coaches Gordie Gow and Zack Brezansky. Nunes is, in the words of Gow, "the most talented player in the league this year."

Daily Sports



by Bob Bellini

Redmen defensive end Jim McMullan [73] puts some heavy pressure on Queen's quarterback Jim Rutka. Rutka paid the price of fame and fortune later in the game, when Michel Cantlin sent him to the bench for repairs. Never let it be said that defensive linemen like quarterbacks.

Brazil where, in his own words, "soccer is like a religion." We also learn that his talents are not newly discovered. Nunes played several years of competitive soccer in Brasilia, his country's capital, for a club called Rabelo. Rabelo just so happens to have won Brasilia's championship three times. His skills are also not surprising when we discover that he played for three years on Brazil's national indoor soccer team.

Why, then, is he studying in Canada instead of playing professional soccer in Brazil? This is why Nunes is surprising.

Several years ago Nunes was forced to make a decision. By nature of the degree to which soccer is taken seriously in Brazil ("the soccer player, he eats the ball morning, noon and night"), he had to decide whether to play soccer full-time or whether to pursue a career of his own. Nunes chose to study law. Six years later, married and with two children, Nunes has come to McGill to get a master's degree in constitutional law.

Nunes is enjoying tremendously his season with the McGill Redsocs. Having helped the team to a fine 4-0-1 start and a lead in the QUAA, he says "We are just beginning". He adds, "We have two very good coaches — Gordie (Gow) and Zack (Brezansky)." Nunes compares the Brazilian game of soccer to the one played here by saying that in Brazil offensive play starts with the goalie and continues through the midfield to the forward line. He claims that there is something lacking at midfield with the McGill team, but assuredly affirms, "With time, we will be better."

The degree of ball-handling

skill is another major difference between Brazilian and Canadian play, according to Nunes. "In Brazil, the first gift one gives a son is a ball." He, too, is certain that the first thing he'll give his

month-and-a-half old boy is a soccer ball. Nunes is also very sure of this season's outcome for the McGill team: "The next game, against Concordia, we will beat them."

Tough Competition ahead for Redmen

The McGill Department of Athletics has recently announced its intercollegiate hockey and basketball schedules for the upcoming season. In 1977-78, the Redmen hockey and basketball teams face one of the most competitive seasons in the university's history. Both teams are scheduled to play in at least two tournaments during the season, as well as playing both exhibition and league games.

The hockey team, under the tutelage of Coach Herb Madill, is expected to be considerably stronger than last year's edition. The Redmen pucksters' season will run from the 29th of October to the 15th of February, and will include, besides normal league play, participation in two tournaments. In fact, the Redmen will open their season on the road as one of the teams in the Queen's preseason tournament. Other non-league games include the R.P.I. Tournament in upstate New York, a home-and-home series with the Rouge-et-Or of Laval University, and a mid-January trip to Union College.

The Redmen basketball team,

considering the difficulty of its schedule, will be hard-pressed to perform up to last year's high standard. Coach Butch Staples has entered his team in three tournaments; the Naismith Tournament at Waterloo, the St. Mary's Tournament in Halifax, and the Nova Scotia Holiday Classic, to be hosted by Acadia University. In addition to these, McGill will host its own tournament on the 11th and 12th of November, with the participants to include Laval, Queen's, and Western.

In non-league play, the Redmen hoopsters will host three American schools; C.W. Post, Rhode Island Junior College, and Johnson State College. McGill will travel to Ottawa, Guelph, and Carleton for exhibition games. In all, the team may well play some thirty games including QUAA playoff action.

The improved scheduling is clearly a reflection of the desire of the McGill Department of Athletics to upgrade its intercollegiate programs. Since the department can not offer scholarships to its athletes, the idea is to build up a respectable schedule as a recruiting inducement for potential student athletes.

Freedom of information:

People using their prerogatives

by Ontario Public Interest Research Group

"A popular government without popular information or the means of acquiring it, is but a prologue to a farce or a tragedy, or perhaps both. Knowledge will forever govern ignorance: And a people who mean to be their own Governors, must arm themselves with the power knowledge gives."

—James Madison

The struggle in the United States for a Freedom of Information act began with the signing of a so-called Freedom of Information act by President Lyndon Johnson in 1966. The act replaced the "need to know" principle for determining access with one stating that disclosure of government documents should be the norm. It was, however, riddled with many of the same loopholes as Canadian government proposals for legislation: no penalties for violations, ambiguous exemptions, no time framework for compliance, little recourse to the courts, and no prohibition of stalling tactics. The bill posed little danger to secretive government, and so met little opposition.

The attitude of the government towards disclosing information was indicated by the reception of the first request under the 1966 act. An enterprising young reporter asked for, and was refused, a copy of Johnson's signing speech.

The Struggle Sets In

American bureaucrats found unsuspected reserves of imagination and ingenuity as they devised tactics to circumvent the intent of the legislation. The favourite bluff was delay: delay answering the request, delay identifying the type of information, delay finding it. The handmaiden of delay was costs: the Department of Agriculture once asked for a \$91,000 deposit to cover the costs of searching files, and

the CIA openly admitted using the spectre of outrageous costs to discourage the public. Other tactics included the 'bureaucratic shuffle', the 'lost-file' routine, the 'contaminated file' (where the information desired just happened to be in the same file with material legitimately classified), the flat denial that the information existed, and the 'fob them off with a meaningless summary' routine.

The Rising Furor

Bureaucratic stonewalling resulted in substantial pressure from the public for reform. The Centre for Responsive Law, a Nader-led public interest group, established a Freedom of Information litigation section to provide lawyers for members of the public who needed assistance. Other groups monitored requests for information and lobbied legislators. The final straw came when Representative Patsy Mink was unable to get documents indicating the possible dangers of the Amchitka nuclear tests from the Environmental Protection Agency until long after the controversial tests were over.

The rising furor over government abuse of the 1966 Freedom of Information Act led to extensive congressional hearings and to substantial amendments to the old act. President Ford vetoed the amendments just in time for them to become an issue in the 1974 congressional elections.

Few congressional candidates were willing to oppose the amendments in the face of the Watergate scandal and a strong campaign on the part of the press and public interest groups. Most congressional candidates pledged to support the proposed amendments to the 1966 act.

The elections were followed by intensive lobbying by public interest groups and individuals in the Senate. The result was the two-thirds majority

needed to override Ford's veto, and the new Freedom of Information Act came into effect in early 1975.

The New Act

Nine years after passage of the initial act, the United States finally had legislation with teeth. Government documents are to be indexed, agencies must answer requests for material within ten days, appeals must be handled within twenty days. Charges and fees are limited to the actual costs of searching and copying (but not for classifying). Charges may be dropped if release of the information is in the interest of the general public.

The courts have jurisdiction over final appeals when information is denied, on a *de-novo* basis (which means the courts can substitute their judgement for that of the agency involved). Cases under the Freedom of Information Act have precedence over many others, and the agency denying a request shoulders the burden of proof.

The court also has the power to assess reasonable attorney fees and other litigation costs against the United States in cases where the citizen's case has substantially prevailed, and civil servants can be disciplined for arbitrary or capricious behaviour.

Agencies are given nine sets of exemptions that they can use to refuse requests for information, ranging from national security and personal privacy considerations through forbidding the disclosure of certain information on banks and oil and gas wells. While an official denying information must cite one of the nine exemptions, the FOIA does not prohibit an agency from releasing information that it could legitimately sit on.

Results Show the Success

The clearest indication of the success of the revised American Freedom of Information Act is the unexpectedly

large number of requests under the 1974 act. While there is no complete count of requests, estimates range up to the hundreds of thousands. The American Justice Department received some 30,000 disclosure requests in 1975, for example, and the CIA almost 7,000.

The FOIA forced the first revelation of the FBI's program to harass and disrupt anti-war and civil-rights groups. It was used to expose the details of the My Lai massacre, the use of the Internal Revenue Service for political harassment, the disclosure of health and safety information, the interchangeable careers of members of regulatory commissions with the industries they are supposed to be regulating. The act has even been used to uncover inspection records of meat-packing plants in Canada which were not available to Canadian citizens through the Canadian government.

More Stonewalling

American bureaucrats under the Ford administration spared no effort to criticize and weaken the act. Stonewalling by various departments went to ridiculous extremes: the National Parole Commission once tried to bury a single line which would have exempted it from the Freedom of Information Act, in legislation revamping parole procedures.

The cost of the act was a favourite complaint of bureaucrats. 1975 cost estimates for enforcing the act amounted to some \$20 million. The CIA, for example, had 100 people working full-time to classify documents.

No one knows how much of the first-year costs of the American act are due to true costs of administering the act, how much is due to stalling tactics on the part of bureaucrats, and how much are "start-up costs" attributable to the initial flood of requests as thousands of individuals checked to see what records the governments had been keeping on them. As Thomas Susman, counsel to the Kennedy committee on Administrative Affairs and Practices puts it:

"If these agencies are getting more requests than anyone anticipated I would blame that not on the Freedom of Information law, but on the fact that these agencies have been mucking around in their private affairs."

The internal resistance to the law in the American government led to the new Carter administration telling all agencies that:

"The government should not withhold documents unless it is important to the public interest to do so, even if there is some arguable legal basis for the withholding" (Attorney General, USA, 5 May, 1977)

The Justice Department has stated that it would no longer defend against lawsuits when "sufficient prospect of actual harm to legitimate public or private interests if access to the requested records were to be granted to justify the suit" did not exist, a reversal of its previous position of defending against any suit, any attempt to get information, no matter what the merits of the case might have been.

It is too soon to determine whether this hall-marks a new attitude on the part of the American government. In any case, it is clear that the 1974 American Freedom of Information Act is dragging the American government, kicking and screaming, into a new way of relating to citizens.

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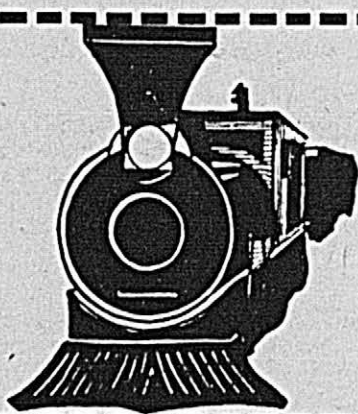
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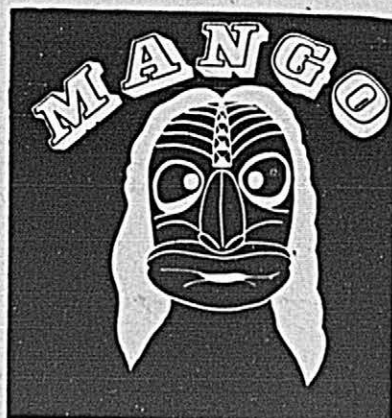
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